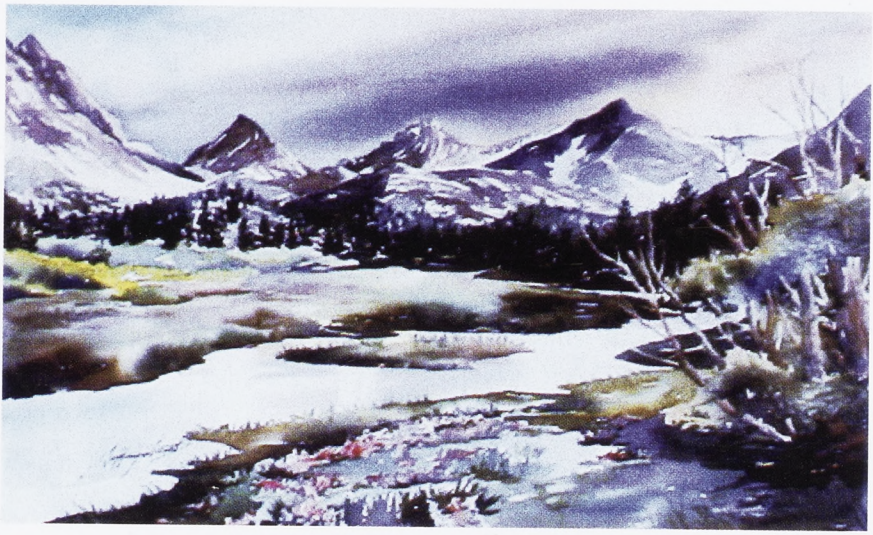


Sierra Summer Festival
The 24th Season

August 1 - 11, 2001

Chairman's Message

Welcome to the twenty-fourth season of the Sierra Summer Festival. For years the Sierra Summer Festival has been a pioneer in bringing music to Mammoth. Past programs have included pop and country western, classical music, folkloric dancing and many other forms of art and entertainment. Many of these events were great, but classical programs like this year's concerts have been the Sierra Summer Festival's biggest successes, especially in recent years. The Eastern Sierra Symphony Orchestra and the Felici Piano Trio have now become the focus of the Sierra Summer Festival.

Last year, Barbara Campbell, the long time guiding light of the Sierra Summer Festival, asked me to take over her job when she and Bob had to move to a lower altitude. It really became exciting when Bogidar Avramov told me that there was a possibility of performing Beethoven's Ninth Symphony with the Collegium Musicum of Bonn.

So many people have helped make this year's Festival possible. A few are listed on the back of your program. I especially want to thank Tony Barrett, Executive Director of the Mono County Arts Council and Laurie Vance of the Mammoth Lakes Visitors Bureau for their help and advice. We are grateful to the whole Mammoth Lakes Community for the success of this season.

Don Sage
Chairman
2001 Sierra Summer Festival

The Sierra Summer Festival Events

The Felici Piano Trio

Wednesday, August 1, 7:30 p.m.
St. Joseph's Catholic Church

Corigliano Quartet

Friday, August 3, 7:30 p.m.
St. Joseph's Catholic Church

Arcadian Chamber Players

Saturday, August 4, 7:30 p.m.
St. Joseph's Catholic Church

Choir of the Collegium Musicum of Bonn

Tuesday, August 7, 7:30 p.m.
St. Joseph's Catholic Church

Eastern Sierra Symphony Orchestra Chamber Groups

Thursday, August 9, 8:30 p.m.
St. Joseph's Catholic Church

Gala Candlelight Pre-Concert Dinner

Friday August 10, 5:30 p.m.
Old Gondola Room
Mammoth MountainMain Lodge
(Black Tie Optional)

Beethoven Symphony No. 9 (Choral)

Friday, August 10 and Saturday, August 11, 8:00 p.m.
Old Gondola Room
Mammoth MountainMain Lodge
Eastern Sierra Symphony Orchestra
Bogidar Avramov, Conductor
Choir of the Collegium Musicum
of the University of Bonn
Walter Mik, Director

For information and to order tickets by phone or mail:
Mono County Arts Council (760) 934-3342
Visitors Bureau of Mammoth Lakes (760) 934-2712
or Toll Free (888) 466-2666
Sierra Summer Festival
P.O. Box 7710
Mammoth Lakes CA, 93546

The Felici Piano Trio

August 1, 2001
St. Joseph's Catholic Church
7:30 PM

Wolfgang Amadeus Mozart (1756-1791)
Piano Trio in G Major, K.564

Allegro
Andante
Allegretto

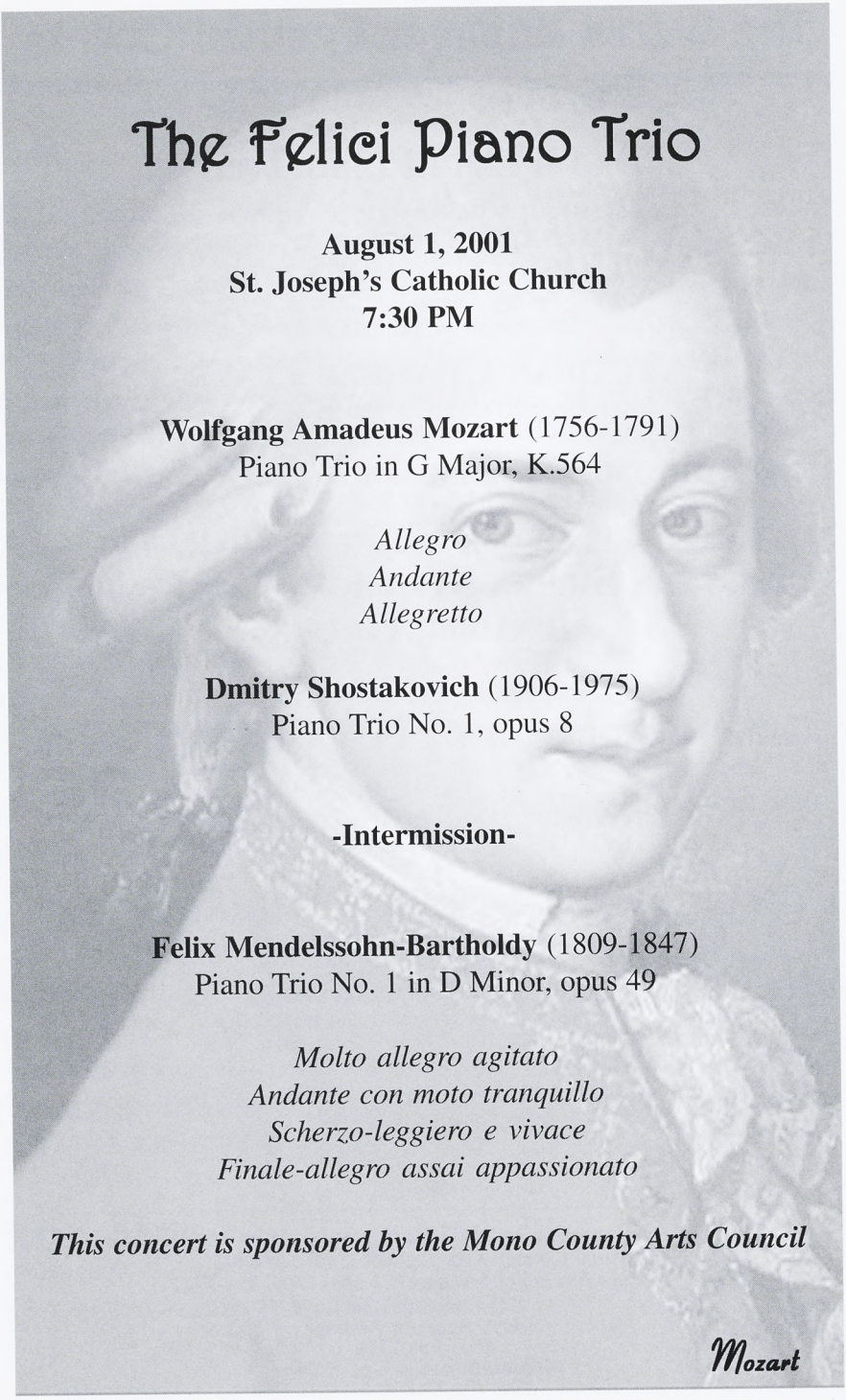
Dmitry Shostakovich (1906-1975)
Piano Trio No. 1, opus 8

-Intermission-

Felix Mendelssohn-Bartholdy (1809-1847)
Piano Trio No. 1 in D Minor, opus 49

Molto allegro agitato
Andante con moto tranquillo
Scherzo-leggiero e vivace
Finale-allegro assai appassionato

This concert is sponsored by the Mono County Arts Council



Wolfgang Amadeus Mozart's last piano trio was composed in 1788, not long after his opera *Don Giovanni*, which was a big success in Prague, proved to be a flop with the Vienna audiences. He was forced to move out of the city to the suburbs, and repeatedly had to ask his best friend and fellow Freemason Michael Puchberg for monetary support in his continuing financial struggle. In part, his worsened situation was to be blamed on the economic crisis that shook Austria as a result of the war against the Ottoman Empire, but mainly it seems to have been caused by Mozart and his wife Constanze's mismanagement of their funds. In addition to financial problems came personal tragedy when, shortly after the Mozart's move, their six-month-old daughter Theresia died. In spite of the adverse circumstances, the summer of 1788 was one of the richest in Mozart's prodigious output as a composer. The *Piano Trio K. 564* is one of the chamber works he composed, so to say "on the side", while working on his last three symphonies. The trio is a refreshingly innocent and unpretentious work, apparently simple and, at the same time, incredibly charming and delightful. The first movement is a quasi-monothematic *Allegro*. The *Andante* features a folksong-like tune with six straightforward variations, one of them in the minor mode. The concluding *Allegretto* is a Siciliana in form of a Rondo, its expressions ranging from French elegance to German country dance.

Dmitry Shostakovich wrote his first piano trio, incidentally his first chamber music work, while studying piano and composition at the Music Conservatory of St. Petersburg. At the time of its composition, Shostakovich was the sole provider of his family (mother and two sisters) since his father had died of pneumonia the year before. He auditioned at the musician's union to be admitted as "piano illustrator"—a pianist to provide accompaniment to silent movies, and won a position soon after. The fact that his piano trio is in one long movement, rather than several shorter ones, may have been inspired by his movie-music experience. The present version of the Trio op. 8 is a reconstruction based on various incomplete autograph sketches which were compiled by his former student, Boris Tischtschenko. The 14-minute work features several tempo changes, the sections being held together by the opening chromatic motive which recurs throughout the movement as the basis for most of the thematic material. Contrasting *Allegro* sections provide the secondary material which bridges to the sweetly romantic *Andante* theme, stated first by the cello. This theme reappears later at the climax of the movement in the soaring strings, which is followed by the coda, a frenetic race to the final bars.

When **Felix Mendelssohn's** trio op.49 was reviewed by composer/critic Robert Schumann, he called it the "master trio of today", and put it in the same league with Beethoven's B-flat and Schubert's E-flat trios. "Mendelssohn", he continued, "is the Mozart of the 19th century; the most brilliant of composers". His prodigious musical talents as conductor, pianist and composer are well-documented and well-known. The D Minor trio is an excellent example of his superb craftsmanship which fills classical forms with Romantic spirit and sonority. Its first movement, *Molto allegro ed agitato*, delivers passionate expression in a perfectly proportioned sonata form that with its 600 measures reaches almost symphonic proportions. Its opening motive actually found an echo in the first movement of Johannes Brahms' 2nd Symphony, forty years later. The lyrical melodic style of the *Andante* highlights the composer of the "Songs without Words", the lightness and sparkle of the *Scherzo* remind us of the fairylike incidental music to "A Midsummer Night's Dream", and the final *Allegro assai appassionato*, which develops out of introvert minor to powerful major, show the overall polish of Mendelssohn's music that has charmed audiences for over 150 years.

The Felici Piano Trio was founded in 1994 at Indiana University, Bloomington, and consists of pianist Paulina Zamora, violinist Rebecca Hang and cellist Brian Schuldt, prizewinners in chamber music competitions such as Coleman, Yellow Springs and Osaka, Japan. The trio has performed over 200 concerts on both sides of the Atlantic, in cities such as Houston, Pittsburgh, Tampa, and Frankenthal, Neustadt and Mainz, Germany. Acclaimed as "A True Trio Con Brio", the critics praise Felici's "...first class chamber music making", and "...tremendous joy in music". For eight consecutive summers, the ensemble concertized in Germany under the auspices of Rhineland-Palatinate's *Kultursommer*, and appeared on 3SAT and ZDF Television as well as recorded for German Southwest Radio (SWF). In 1998, Felici was awarded a Rural Residency grant from Chamber Music America and the Mono County Arts Council (MCAC) in California, an innovative three-year program designed to bring young, emerging ensembles to musically underserved areas. The trio and the MCAC recently received an *Artists in Residence* grant from the California Arts Council to design and implement educational outreach programs for elementary school children. In 2000, the group began directing the Sierra Chamber Ensemble Workshop, held every summer in Mammoth Lakes, CA. Along with the traditional repertoire, Felici programs diverse works by female and contemporary composers. Their debut CD contains trios by Louise Farrenc, Fanny Hensel, and Amy Beach.

The Corigliano String Quartet

August 3, 2001
St. Joseph's Catholic Church
7:30 PM

Ludwig van Beethoven (1770-1827)
String Quartet in B Flat Major, opus 18 no. 6

Allegro con brio
Adagio ma non troppo
Scherzo. Allegro
La Malinconia. Adagio - Allegretto quasi allegro

John Corigliano (1938-
String Quartet

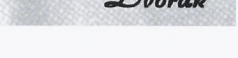
Prelude
Scherzo
Nocturne
Fugue
Postlude

-Intermission-

Antonin Dvorak (1841-1904)
String Quartet No.10 in E Flat Major, op. 51

Allegro ma non troppo
Dumka: Andante. Con moto vivace
Romanza: Andante con moto
Finale: Allegro assai

This concert is sponsored by the Mammoth Lakes Foundation



When, in 1798, **Ludwig van Beethoven** embarked on the composition of his first six string quartets, the genre was regarded as a kind of certificate of competence for the young generation of aspiring Viennese composers. The examples to measure up to were Haydn's compositions from the opus 33 onwards and Mozart's so-called "Ten Famous" quartets. And Beethoven took this responsibility very seriously. In fact, these first publications already show a successful blend of tradition and innovation, and the very skill demonstrated by the composer suggests that, even in these early works, he had already reached a turning point in the history of the genre, and with that, Viennese classicism itself. While the overall ideal of the string quartet genre was characterized by Goethe as a "discourse among four reasonable people", the German poet comes to mind especially in the last movement of the op.18 no. 6 which Beethoven entitled 'La Malinconia' and which expresses the same spirit as the poet's great 'Sturm und Drang' novel 'Werther'. And it is probably not merely coincidental that around the time of its composition Beethoven became aware of the first symptoms of his impending deafness.

Notes by the composer —
In writing my string quartet, I was always aware that I was dealing with a unique instrument (composed of four instruments). Unlike the orchestra unified by a maestro's vision and beat, or most other chamber combinations (composed of highly differentiated soloists), the string quartet must be able to produce a conductorless unity of sound and ensemble that can only be accomplished by years of playing together. It is possible to ask a quartet to play and 'breath' as one instrument, even while employing considerable rhythmic freedom (rubato). Alternately, the players can achieve an independence from one another that is otherwise possible when a groups is precisely conducted. These special qualities of quartet playing became the basis of my first essay in the extraordinary medium.
Prelude- This short movement utilized two kinds of muted playing. It opens and closes using a "practice mute" (which reduce the sound to a whisper), while the central section employs a standard "sordino".
Scherzo - Slashing evenly-repeated chords begin the movement and are counterposed against suddenly-faster irreverent "pop"-ish asides.
Nocturne - Some years ago, during a vacation in Morocco, I stayed at the Palais Jamais in Fez. My room overlooked the old city and during the night (about 4 AM), I was awakened by the calls of the muezzins from the many mosques in the city. This nocturne recalls that memory.
Fugue - The movement is marked "severe", and there is a starkness to this music brought about not only by the dissonant material, but also by the total independence of the voices.
Postlude - The ending of the fugue is joined to the postlude. In this movement, the lower three strings are spatially offset by the first violin which enters, muted, on the highest C-sharp.

Antonin Dvorak (1841-1904) is considered one of the leading representatives of the Czech nationalist movement, having succeeded to absorb Slavic folk music into the art music tradition. Born the son of the village innkeeper and butcher, Dvorak left school after his 12th birthday and was sent to learn butchery and German. Fortunately his German teacher was also a proficient music instructor and taught him organ, piano, violin, viola and keyboard harmony. After completing his studies at the Prague Organ School he first found employment as violist in a theater orchestra. His first serious compositions date from around 1865, and after resigning from his orchestra job in 1871, he began dedicating more of his time to composing and supported himself with teaching. In 1874 he received the Austrian State Stipendium and eventually impressed one of the adjudicators, Johannes Brahms, sufficiently to recommend him to his publisher, Simrock. With the international availability of his music in print, Dvorak's popularity increased rapidly and he traveled extensively to perform and conduct his works all over Europe. His delightful quartet in E-flat, op. 51 from the year 1879 exemplifies the composer and his work in a truly unique fashion. He had been commissioned a chamber work in "Slavonic" style and indeed, this quartet envelops the listener in the beauty of its folk material, which Dvorak had absorbed quite naturally into his musical language, from the elegiac "Dumka" in the second to the lively "Skocna" ("Reel") of the last movement.

Comprised of violinists Michael Jinsoo Lim and Lina Bahn (who alternate first violin), violist Melia Watras, and cellist Jeffrey Zeigler, The **Corigliano Quartet** formed at Indiana University, where they served on the faculty. They captured the Grand Prize at the 1999 Fischoff Chamber Music Competition, and also won the 1998 Yellow Springs Chamber Music Competition. It its brief history, the group has performed in many of the nation's leading music centers, including Carnegie Hall, Weill Recital Hall and the Kennedy Center. Recent performances have taken the Corigliano to New York, Chicago, Detroit, Houston, Indianapolis, Minneapolis and Korea, where they gave the Korean premiere of John Corigliano's Farewell Quartet. They have been heard on radio broadcasts throughout the United States, including WFMT-Chicago's Live from Studio One. The quartet has participated in the Isaac Stern Chamber Music Workshop, the Ravinia Festival's Steans Institute for Young Artists, and the Juilliard String Quartet Seminar. They have worked with members of the Cleveland, Emerson, Juilliard, LaSalle, Muir, Orion and Tokyo Quartets.

In addition to tonight's concert, the quartet conducted a masterclass for the Sierra Chamber Ensemble Workshop. The masterclass was made possible thorough the generosity of Amateur Chamber Music Players and the Clinton B. Ford Fund of its ACMP Foundation, an organization that promotes chamber music activities for amateur musicians.

The Arcadian Chamber Players

August 4, 2001
St. Joseph's Catholic Church
7:30 PM

George Frederic Handel (1685-1759)
Concerto Grosso in G Major opus 6 no. 1
A tempo giusto
Allegro
Adagio
Allegro
Allegro

Wolfgang Amadeus Mozart (1756-1791)
Divertimento in D Major, K. 136
Allegro
Andante
Presto

Edward Elgar (1822-1906)
Serenade for Strings in E, opus 20
Allegro piacevole
Larghetto
Allegretto

Peter Ilich Tchaikovsky (1840-1893)
Serenade for Strings in C Major, opus 48
Pezzo in forma di Sonatina: Andante non troppo
Walzer: Moderato. Tempo di Valse
Elegie: Larghetto elegiaco
Finale: Andante, Allegro con spirito

This concert is sponsored by the Mammoth Lakes Foundation

Tchaikovsky

The Arcadian Chamber Players

Violin	Viola	Cello
Lina Bahn	Leah Katz	Brian Schuldt
Daphne Chen	Melia Watras	Jeffrey Zeigler
Rebecca Hang		
Amadi Hummings		Bass
Michael Lim		Jason Torreano
Melissa Reiner		

The featured works on tonight's program share a certain ambiguity of ensemble and style and to whether they are to be considered chamber or orchestral music. All four composers readily emphasize this ambiguity in the formal designs and emotional contents of their works.

The Concerto Grosso, in the tradition of Baroque composer Arcangelo Corelli, is often described as an orchestral version of the Baroque Trio Sonata for two violins and basso continuo. Handel's opus 6, the "Grand Concertos" from 1739, are a collection of 12 concerti that generally follow Corelli's scheme of instrumentation. But they also demonstrate a characteristic dramatic quality and draw on the tradition of the German-French Suite, as Handel's creative personality was able to assimilate a multitude of styles and traditions, without abandoning a highly personal style of musical expression.

Mozart's Divertimento K. 136 was originally composed as a string quartet, possibly on his Italian journey in 1772, and is modeled after Italian composer G.B. Sammartini's string quartets. The title "Divertimento" is generally understood to denote a work designed for the entertainment of the listeners and players. While the name presupposes a certain lightness of approach on the composer's part, it doesn't exclude the possibility of high artistic achievement. This is demonstrated especially in Mozart's output, who wrote numerous Divertimenti for different types of ensembles. Since the performance occasions often were outdoors it is assumed that the lowest voice, which Mozart simply marked *basso* (low), was frequently played by a double bass or a bassoon, since these instruments don't require the player to be seated.

The titles "Serenade" and "Divertimento" are closely related, so closely indeed that the terms have been used interchangeably to denote one and the same piece of music, especially before the introduction of copyright laws. The Serenade is an evening piece, usually performed to a beloved, or person of rank on a quiet and pleasant night, outdoors, around 9 P.M. The title was used for solo and chamber works until the 19th century, when composers started applying it to orchestral pieces as well. The two works performed tonight illustrate the wide range of musical forms and styles that can be presented under the title "Serenade". Sir Edward Elgar's youthful work is much smaller in scope than Tchaikovsky's. The outer movements are almost sketchy in terms of formal design, but the centerpiece *Larghetto* is a slow movement of exceptional invention and commandingly sculptured melody. Similarly, Tchaikovsky's natural gift for what he called the "lyrical idea", permeates his *Serenade in C*. Written from inner compulsion at exactly the same time that he composed the commissioned *1812 Overture* for the Moscow exhibition, the *Serenade* almost seems like an "antidote" to the pompous, pretentious orchestra piece. Each of the four movements is characteristic in terms of style and expression, ranging from the elegance of the *Walzer*, to the melancholy of the *Elegie* and extroverted exuberance of the outer movements.

The Choir
of the
Collegium Musicum
at the
University of Bonn

WALTER MIK, Music Director and Conductor

August 7, 2001
St. Joseph's Catholic Church
7:30 p.m.

Claudio Monteverdi (1567-1643)
Sestina - lagrime d'Amante al Sepolcro dell' Amata
1 . Incenerite spoglie
2. Ditelo voi
3. Dara la notte il so[
4. Ma te raccoglie
5. 0 chiome d'or
6. Dunque amate reliquie

Anton Bruckner (1824-1896)
Three motets
I . Christus factus est pro nobis
2. Os Justi
3. Ave Maria

Johannes Brahms (1833-1897)
Drei deutsche Chorlieder
1. Waldesnacht, Op. 62, No. 3
2. Letztes Gl¸k Op. 104, No. 3
3. Vineta, Op. 42, No. 2

Felix Mendelssohn (1809-1847)
Drei deutsche Chorlieder
1. Lerchengesang, Op. 48, No. 4
2. Herbstied, Op. 48, No. 6
3. Ablchied vorn Walde, Op. 59, No. 3

Bruckner

The Collegium Musicum

The **Collegium Musicum of Bonn,** at the Bonn University in Germany, was founded in 1951 as a chamber orchestra to give talented students an opportunity to perform music at their own campus. This initial group soon expanded and is now a symphony orchestra with 90 members.

In 1959, as an adjunct to the orchestra, the Choir of the Collegium Musicum of Bonn was founded. Since 1990, Maestro Walter Mik has been principal conductor of both the choir and the orchestra.

In its now 41 year-old history, the choir has performed major works of all musical periods. It has had guest appearances In Poland, Italy, France, Belgium, Spain and England. Last year, it toured in Brazil to high acclaim. The main choir is comprised of 80-100 members, but it also has reduced configuration to suit various a cappella and chamber music projects.

Walter Mik studied music at the University of Duisburg (pedagogy), the Conservatory of Dusseldorf (violoncello), Musikhochschule Köln (orchestral conducting, piano) and the Conservatory of Arnhem in Holland (choral conducting). Since 1990 he has been the music director at the University of Bonn, leading both the choral and orchestral programs. With their ensembles, he has traveled around the world conducting performances in more than 20 countries. Presently, Maestro Mik also teaches orchestral conducting at the School of Music in Cologne.

Ludwig Van Beethoven

Eastern Sierra Symphony Orchestra

and the

Choir of the Collegium Musicum Of The University of Bonn

and

Singers from the Eastern Sierra

WALTER MIK, Choral Director

HYUN-JOO KIM, soprano
CHERYL ANNE ROACH, mezzo-soprano
BONG-WON KYE, tenor
JAMES DROLLINGER, baritone

BOGIDAR AVRAMOV, Conductor

SYMPHONY NO. 9 IN D MINOR, Op. 125

"CHORAL"
by
Ludwig Van Beethoven

1. Allegro ma non troppo, un poco maestoso
2. Molto vivace
3. Adagio molto e cantabile
4. Presto; Recitativo: 0 Freunde, nicht diese Töne
(Final chorus from Schiller's "Ode To Joy")

Ode To Joy

By Friedrich Schiller (1759-1805)

O friends, no more these sounds!
Let us sing more cheerful songs,
more full of joy!
Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.
Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise;
But any who cannot must creep tearfully
Away from our circle.
All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!
Gladly, like the heavenly bodies
Which He set on their courses
Through the splendour of the firmament;
Thus, brothers, you should run your race,
As a hero going to conquest.
You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the heavens!

Above the stars must He dwell.

Program Notes

LUDWIG VAN BEETHOVEN (b. Bonn, 1770; d. Vienna, 1827) completed his groundbreaking "Choral" Symphony in 1823. It is a work with many original large scale and microcosmic features. But the most amazing thing about the composition may not be the novelty of introducing vocal soloists and chorus into a German symphony, not that there are no "dead spots" despite its monumental length, nor the unique features of its overall construction, nor even that the principal melody in its final movement would become one of the best known themes in the whole of symphonic literature. The most amazing thing about the work may be that it was written at all.

Nearly stone deaf, depressed and often sullenly withdrawn, increasingly unwell, and without the consolation of a loving partner, the composer nevertheless chose to use Schiller's "Ode to Joy" as his text.

Controversial when first performed, the work soon became a paradigm for the full blown Romanticism of such composers as Hector Berlioz (1803-1869) and Franz Liszt (1811-1886), who mainly reacted to its powerfully expressive qualities. Simultaneously, its employing of modified versions of 18th Century forms supported the Neoclassic tendencies in the music of Johannes Brahms (1833-1897), and was generative in the case of the symphonies by Anton Bruckner (1824-1896), which frequently borrow features of Beethoven's format.

It is testimony to the comprehensive nature of Beethoven's final symphony that it can be viewed as a Classic composition or a Romantic work with equal validity. And it is testimony to the timeless nature of its optimistic message that the piece is still being performed, and the hope of a world united in the realization of Mankind as one brotherhood is still alive, nearly two hundred years after its genesis.

By Leroy W. Southers Jr., D. M. A.

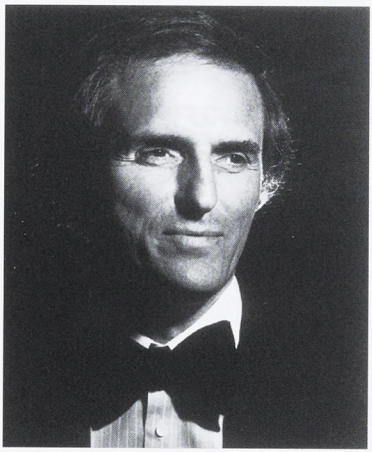
The Soloists

Hyun-Joo Kim studied at the Seoul National University and the University of Southern California where she completed her doctorate in vocal performance. Dr. Kim has concertized throughout Korea and California including solo appearances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the Bach Choir of Seoul and the Korean Master Chorale. In 1999, she was a featured soloist on a European concert tour with the Long Beach Camerata Singers. Currently she teaches voice at Loyola Marymount University.

Cheryl Anne Roach enjoys a distinguished reputation as both performer and teacher. She performs widely in recital and oratorio work and has been featured with the Los Angeles Master Chorale, the Los Angeles Mozart Orchestra and the Robert Shaw Festival Singers. She has performed in operatic productions with the Los Angeles Music Center Opera and the Euterpe Opera. Dr. Roach is the founder of the highly acclaimed vocal ensemble, *Zephyr: Voices Unbound,* and can be heard in their debut recording of *California Mission Music.* She holds the Doctor of Musical Arts degree in Vocal Arts from the University of Southern California and the Bachelor and Master of Music degrees in Piano Performance from the University of Illinois.

Bong-won Kye is a graduate of the Seoul National University and the University of Southern California. He performed the role of Don Ottavio in Mozart's *Don Giovani* with the UCLA Opera Theatre with critical acclaim. He appeared at the Music Academy of the West in Santa Barbara and the Tanglewood Music Festival as a Fellow. In 1999, he was a featured soloist on a European concert tour with the Long Beach Camerata Singers. Currently he is pursuing his doctorate at UCLA.

James Drollinger has had a varied singing career. He has sung on the sound tracks of numerous major motion pictures. Operatic engagements have included Redlands Bowl Opera productions of *La Traviata* and / P*agliacci.* As a ten-year member of the Los Angeles Master Chorale, Mr. Drollinger has been a frequent soloist. Notable appearances have included Orff's *Carmina Burana,* Haydn's *Creation* and the Faure *Requiem.* As an eight-year member of the L.A. Master Chorale Chamber Singers, an educational outreach ensemble, he has helped to introduce young people to the choral art, visiting schools throughout Southern California. He is also a member of the cutting edge twelve member vocal ensemble, *Zephyr: Voices Unbound.*



Bogidar Avramov was born in Sofia, Bulgaria, the son of a prominent violinist and respected pedagogue. After receiving much of his musical education in Sofia, he went to Warsaw to study conducting. Even though he has been in the United States for many years, he often goes back to Europe to guest conduct.

In Southern California, Maestro Avramov is professor emeritus of music at Loyola Marymount University, and was the director of their orchestra. As a founder of the Sierra Summer Festival and conductor of the Westside Symphony, he brought professional symphonic music to Mammoth Lakes. He is still the conductor of the Beverly Hills Symphony.

Known simply as "Bogidar" to every one in the Eastern Sierra, he enjoys great respect as a musician, conductor and true gentleman. American composer Roy Harris recognized these qualities when he said: "He is an excellent conductor whose enthusiasm is contagious. His musicians respond warmly to him and grow with his discipline."

The Eastern Sierra Symphony Orchestra

In 1983, 18 hardy pioneers playing Mozart, started the tradition that is now the Eastern Sierra Symphony Orchestra. The idea of classical music in the Eastern Sierran proved to be a huge success, and each succeeding year has seen a steady growth in the number of players, the excellence of the programs, and the enthusiasm for the orchestra. This year, 2001, is the largest ensemble ever, with over 75 musicians gathering for a week to perform perhaps the world's greatest masterpiece, Beethoven's Choral Symphony.

The orchestra's growth in numbers has been mirrored in the excellence of its playing and the breadth of its repertoire (everything from Mozart, to Star Wars to Copland, to Beethoven, Tchaikovsky, Sibelius, Brahms, Dvorak and Prokofiev, to contemporary works such as concertmistress Maria Newman's Terpsichore). Each year the players wait anxiously for the letter from orchestra manager Wesley Hawks describing the musical delights and challenges awaiting them the first week in August.

However, in some ways the Eastern Sierra Symphony has been an orchestra without a home. Although it has always been based in Mammoth Lakes, there is no permanent concert hall that it can call its own. In the first years the orchestra played in the multipurpose room at Mammoth High School. A couple of years later it was playing symphonies under the freezing, windy stars behind Canyon Lodge (nee Warming Hut Two) --- and then came the infamous and still freezing tent. More recently, through the benevolence of Father Andrew Dachauer and his parish, both the musicians and their legions of fans have been able to play and listen in the warm, windless, hospitable clime of St. Joseph's Catholic Church.

Concerts in Mammoth Lakes have only been a part of each year's program. The orchestra is truly a symphony for the Eastern Sierra, and has brought classical music to

the communities nestled alongside U.S. 395, performing in such diverse venues as the Laws Railroad Museum, Bishop High School (as well as several churches in Bishop), Statham Mansion and Statham Hall in Lone Pine, the park behind the Court House in Independence, and the auditorium at Cerro Coso College in Ridgecrest. And, for the last few years, a Saturday morning children's concert has been added to the week's activities.

But regardless of the lack of a true concert hall, the fiscal challenges (musicians pay for the privilege of playing in this orchestra), the travel, the competing vacation plans, the spousal objections, a huge majority of the musicians return each year. The lure of making music with Bogidar Avramov, the chance to retreat to a glorious mountain scene, and the opportunity to renew friendships, are powerful incentives that keep players returning year after year to create music together in the Eastern Sierra.

Eastern Sierra Symphony Orchestra
2001

First Violin
Maria Newman
Concertmistress
Debbie Grossman
Cecilia Hahnl
Rick Knous
Jane Kuhlman
Dorothy Lay
Kristina Marsh
Vicki Nevarez
Miriam Nunnally
Barbara Pike
Cynthia Privoznik
Norma Thomas
Peter Wehausen

Second Violin
*Susan Jensen
Beverly Gladstone
Carol Guffey
Margi Hawks
Lo Lyness
Robert Maltz
Wan Liu Maltz
Joe McKenzie
Snejinka Mincheva
Judy Moffet
Pat Pearce
Barbara Sherman
Mary Lee Thomas
Tony Veit

Viola
*Shawn Mann
Linda Beth Armstrong

Viola (Continued)
Glenda Blackshaw
Victoria Campbell
Steve Fleischer
Joan Jasso
Carl Maltz
Jack Marzano
Karen Moore
Isla Sanchez
Pete Watercott

Cello
*Leighton Fong
Bob Ferguson
Fernando Hahnl
Tim Hawks
Igor Horochevesky
Mary Horochevesky
Jean Johnson
Laura Olinger
Theresa Otto
Ellen Siegal
Ruthann Sutton
Jim Tenney

String Bass
Pat Patterson
Amber Farris
Alan Lochhead
Suzanne Stokes

Flute
*Janine Angeletti
Fionnuala Halligan
Debra Veit

Oboe
*John Wehausen
Sylvia Hillesland

Clarinet
*Wesley Hawks
Carolyn Tiernan

Bassoon
*David Bartolotta
Deaglan Halligan

French Horn
*Steve Durnin
Jennifer Adrian-Ponce
Peggy Copp
Maureen McGuire

Trumpet
*Bill Frazier
Richard Tyree

Trombone
*Mark Hatter
Robert Atlee
Elliot Thompson

Percussion
*Paul Sternhagen
Eddy Evans
Mary Tannheimer

* - Principal

Choir of the Collegium Musicum of the University of Bonn

WALTER MIK, Music Director
CORDULLA MOLL, Assistant

Soprano
Gundula Jende-Soeken
Undine Prodöhl
Caroline Dangel
Katharina Götz
Almut Hoberg
Keratin Buck
Christina Heymann
Annette Krings
Birgit Wegener
Ursula Schmitz
Julia Fesemmeyer
Anne-Katrin Lensch
Marion Huppmann

Alto
Cormel Trauschke
Antje Rätzer-Scheibe
Astrid Möller
Karin Schmidt
Constanze Cremer

Alto (continued)
Anne Blasshofer
Anna Kipp
Barbara Gritin
Britta Laumen
Elisabeth Arkenau
Silvia Schmidgen
Tina Bruns
Julia Winkel

Tenor
Martin Müller
Achim Hartung
Peter Rick
Matthias Jungok
Bastian Pollman
Ingo Scharrenbroich
Niklas Reinke
Andreas Hahn
Andreas Wiggers
Christian Engel

Bass
Oliver Peltzer
Bernhard Kirschbaum
Thomas Pickartz
Fabian Kolb
Jens Thalau
Stefan Werning
Jochen von Thülen
Carsten Schmidt
Dominik Giel
Tobias Au
Heinzgerd Bendels
Matthias Niemoyer

Singers from the Eastern Sierra

Soprano
Jane Hatter
Katie Hawks
Ann Hoffmann
Lea Kirk
Kristen Power
Joan Renner
Leslie Rose
Shirley Ullom

Alto
Peggy Horn
Lydia Marzano
Carrie Nelligan
Stephanie Everson
Jane Gillam
Maggie Hoffmann
LouAnn Stehlik

Tenor
Wally Hofmann
Andrew Kirk
Mark Mountford
Bob West
Dr. Cliff Beck

Bass
Vic Guder
Bill Horn
Walt Frederick
Chuck Scatolini

The Sierra Summer Festival Stars

Listed below are the extraordinarily generous individuals and organizations that have contributed of their time, talent, and resources to enable the creation of the seven concerts that comprise the 2001 Sierra Summer Festival. Our heartfelt thanks goes to each and every one of them.

Grants and Major gifts

Amateur Chamber Music Players
Berger Foundation
Mammoth Lakes Foundation
Mammoth Mountain ski Area
Mono County Arts Council

Choir Housing

1849 Condominiums
Lakeview Villas
Shilo Inn
Mammoth Premiere
Holiday Inn
White Stag
Alpenhof Lodge

Gifts of services

Mammoth Lakes visitors Bureau
Mammoth Times
Inyo Register
Mail Boxes Etc. Craig & Marsh Hansen
Mammoth Gallery Brad Dawber
Mary Canada- flowers
Ellis (Pat) Patterson
Karen Patterson - decorations

Benefactor

Linda Butler and Gerry Goldstien
Mammoth Estates

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Fred & Eiko Sakuda
Sarah and R.M. Signer

Sierra Summer Festival